

GERMAINE TAILLEFERRE'S OBSCURE CONTRIBUTIONS TO HARP  
LITERATURE

BY

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## **Chapter 1**

### **Abridged Biography of Germaine Tailleferre**

Throughout the history of composition it is rare to discover a composer who possessed the ability to shape an entire culture's musical perception. It is even more exceptional that a female living in the early 20<sup>th</sup> Century was given the opportunity to foster her natural talent and develop into a professional composer. Within the span of 70 years, Germaine Tailleferre composed over two hundred pieces spanning numerous musical genres which included chamber music, solo works for a variety of instruments, orchestral compositions, concertos, choral arrangements, opera bouffes, operettas, ballets, a cantata, numerous film scores, and arrangements for radio and television. Germaine Tailleferre embodied the resurgence of "French" music and served as an important 20<sup>th</sup> century visionary.

Germaine Marcelle Tailleferre, also known as Germaine Marcelle Tailleferre, was born during the last largest outbreak of cholera on April 19, 1892 in St. Maurice des Fosses, a suburb of Paris. Soon after her arrival in the world, Germaine had to battle for her life. As Shapiro states, "the slight but already steadfast Germaine successfully fought the illness, revealing the fortitude that she would characteristically exhibit for nearly a century of personal and professional struggle and achievement" (Shapiro 2011, 243). After surviving cholera, Germaine quickly settled into the role of being the youngest child in a family of five kids. Throughout her childhood Germaine had the constant support of her loving mother. The same cannot be said for her father, which unfortunately was a continuing theme with men throughout her life.

From the start, the marriage of Germaine's parents was unstable. Germaine's mother, Marie-Desiree Taillefesse, was forced by her father to break off another engagement with a man she deeply loved. Her father insisted that his daughter marry a man with the family name. Upon meeting Arthur Taillefesse on a train, Marie-Desiree's father arranged the marriage. After the union, tension between the couple worsened when Arthur introduced his new bride to his mistress (Shapiro 2011, 243). The couples constant arguments and hostility tormented a young Germaine.

After their marriage the Taillefesses settled down in Saint-Maur des Fosses and Arthur became a wine merchant. Marie-Desiree was an accomplished pianist and taught piano to students throughout the community. At the age of four Germaine started both piano and music theory under the tutelage of her mother. It was apparent from a young age that Germaine had a solid musical ear and the ability to decipher between amateur and professional piano performances. Shapiro stated that Germaine protested vehemently while her sister practiced but kissed her mother's hands, out of thankfulness and relief, when she was allowed to sit down and play (Shapiro 2011, 244). During Germaine's daily piano practice, the young girl would often improvise melodies, which could easily be taken as a precursor to her composition abilities. Shapiro states this is revealing of the characteristic boredom, which young Germaine felt when practicing the requisite technical musical studies and exercises she was expected to master (Shapiro 2011, 244).

Although a young Germaine showed great aptitude for music, she desired to study the visual arts. Marie-Desiree decided to let her daughter explore her interest, but it was the art teacher, Louis Payret-Dortail, who insisted that Germaine commence formal



music training once he heard her play at his grand piano (Shapiro 2011, 244). Germaine's mother heeded his advice and unbeknownst to her husband enrolled their daughter at the Paris Conservatoire for an evaluation of her talent. Germaine's father highly disapproved of females studying music. Arthur was not shy in telling his daughter that a female studying music was no better than her becoming a streetwalker (Shapiro 2011, 244). Fortunately, Germaine had the support of her mother during the fragile time of her childhood development.

At the age of twelve Germaine was officially accepted into the Paris Conservatoire to study piano and solfège. From 1904-1906 she would secretly practice due to her father's strong disapproval. To hide this from her husband Marie-Desiree created a secret plan for her youngest daughter. Every morning they would wait until Germaine's father left for work, then a group of nuns would come to their house, hide Germaine and help walk her to the conservatoire (Shapiro 1994, 2). Arthur did not find out that his daughter was enrolled until 1906. Germaine's father discovered this secret when news was published in their local paper about Germaine winning first prize in the school's solfège competition. This competition was a turning point in Germaine's life. It marked the beginning of her "musical" reputation, and served as a way for Germaine to gain her father's approval. Upon reading this news, Arthur proudly flaunted the newspaper announcement of his daughter's accomplishment and never again questioned or criticized her decision to pursue music. Although Arthur now approved of her studies, he never financially assisted his daughter (Shapiro 2011, 244).

In order to support herself through school, Germaine started teaching piano. Through the establishment of her own piano studio, Germaine gained a strong sense of independence. Due to the absence of her father's support and his intense personality, Germaine grew to resent her father and decided to change her name from Taillefesse to Tailleferre (Shapiro 2011, 244). While at the same time, the bond with her mother only grew stronger.

Germaine's time spent at the conservatoire was extremely productive. She won many prizes for piano performance, sight-reading, composition, and harmony. Most notably Germaine received a premier prix for both accompaniment and harmony. One story that circulates about Germaine's accomplishments pertains to a committee examination that included Gabriel Fauré. She was required to play a Bach fugue during which young Germaine's musical capabilities were highlighted. Germaine performed the piece completely, and perfectly, transposed in another key. Germaine was unaware of her mistake until Faure questioned her about it after the examination (Shapiro 1994, 5). For the most part Germaine was a wonderful student although at one point during her studies Germaine was expelled from Eugene Gigout's organ class for her strongly Stravinskyesque improvisations (Shapiro 1994, 4).

Besides developing Germaine's musical abilities, the Paris Conservatoire played an important role in shaping Germaine's friendships which proved to last a lifetime. It was during Germaine's counterpoint class where she first met her future musical colleagues George Auric, Darius Milhaud and Arthur Honegger (Shapiro

2011, 245). Due to Milhaud's encouragement, Tailleferre decided to keep pursuing composition. Her confidence was lacking and for Germaine, support was essential for her career. By age 19 Germaine felt that she had finally created a composition worthy of being published. The piece was a short suite written for a piano duet, *Premières Prouesses* (First Feats).

Throughout the years 1914-1918 Germaine's life was dramatically altered due to World War I. During those years Tailleferre left Paris with her mother, sister, and niece. They relocated to North-Western France, and decided to live in the small town of Plestin-les Grèves located in Brittany. This region remained a lifelong favorite destination for Germaine (Shapiro 2011, 246). Those years were hard for Germaine and she took on the responsibility to provide for her family. When she was not working on compositions, Germaine and her sister Marguerite served their nation volunteering as nurses' aides (Shapiro 2011, 246). Those years also proved to be emotionally hard due to the loss of her father. Arthur Tailleferre died in 1916. Sadly, Germaine never forgave him for his lack of support and regarded his demise, as did her siblings, as something of a relief (Shapiro 2011, 246). As Shapiro states, Arthur's children's reaction to his death was a tragic reflection of the manner in which he was perceived by his immediate family (Shapiro 2011, 246).

Throughout World War I Tailleferre struggled with identifying her career path. For a small time she once again considered becoming a visual artist and created needle point tapestries that reveal the work of a master craftswoman

(Shapiro 1994, 5). Ultimately she decided to focus on her musical talents but continued to be indecisive. She constantly struggled deciding between becoming a concert pianist or composer.

By the age of 25 Germaine was finally able to commit herself and life to the art of composition. During 1917 Germaine started to emerge onto the scene as an original composer. Famous French pianist, Marcelle Meyer gave a home recital and with Tailleferre in attendance performed her composition “Jex de pleing air” (Shapiro 2011, 247). While Marcelle was performing the piece, Eric Satie arrived for an unexpected visit. Satie was immediately taken by her composition and proclaimed that Tailleferre was his “musical daughter” (Shapiro 2011, 247). It was not until that day in 1917 when Tailleferre realized that she had made the right decision to pursue a career in composition.

Eric Satie proved to be an enormous influence on Germaine’s life and career. He was the one that personally invited Tailleferre into his inner circle which he affectionately called “Les Nouveaux Juens” (the young ones), aka “Les Six”. The group consisted of the following composers: Georges Auric (1899-1983), Louis Durey (1888-1979), Arthur Honegger (1882-1955), Darius Milhaud (1892-1974), Francis Poulenc (1899-1963), and Germaine Tailleferre. In this, Satie gave Germaine a wonderful gift. Due to the formation of new friendships and inspirations, Germaine finally felt that she had a safe environment where she could share her musical ideas. It was during this time that she created her one string quartet, which was received extremely well by critics.

It was not until the year 1920 that Tailleferre became a well known composer of the 20<sup>th</sup> Century. Instant notoriety came her way after one of “Les Nouveaux Juens” concerts in January 1920. A critic for the periodical *Comoedia*, Henri Collect, attended this performance. Within his review he coined the groups name “Les Six Français”, which affectionately turned into “Les Six” (Shapiro 1994, 7). The members of “Les Six” became instant French icons known for advocating avant-garde French music. The one common thread that tied all the composers together pertained to their quest for musical expression away from Wagnerian Romanticism and Debussian Impressionism. This resonated profoundly with the French nation that was recovering from World War One and looking for ways to redefine their beloved nation. Throughout the group’s existence, Les Six did not collaborate on many pieces but the group’s essence remained alive. Many of the member’s families and friends to this very day stay in touch ([www.classicalmusicnow.com](http://www.classicalmusicnow.com)).

During her years associated with “Les Six” Germaine was able to develop her sense of individuality and discovered that she was capable of utilizing both polytonality and atonality. It was during the 1920s and that Germaine created many of her well known compositions, including the *Concertino pour Harpe and Orchestre* (1927). She also met her life long mentor, Maurice Ravel, through the violinist Hélène Jourdan-Morhange (Shapiro 2011, 248). Upon meeting Ravel and Tailleferre shared an instantaneous respect for each other, and became enamored of each other’s musical ideas.

When one begins to describe Germaine’s musical personality it is clear that, despite the genre, Germaine favored the classical models and styles. Many of her

compositions have common neo-classical characteristics. At the same time, Tailleferre never entirely abandoned the idea of impressionism. Her compositions include a variety of colors, expressive dynamic markings, and combined the characteristics of brevity, clarity, and wit. As Germaine stated: “I write music because it amuses me. It's not great music, I know, but it's gay, light-hearted music which is sometimes compared with that of the 'petits maitres' of the 18th century. And that makes me very proud” (Shapiro 2011, 261).

With Germaine's new-found success and fame it quickly became clear that she would become the topic of discussion for many critics and peers, simply because she was a female. Although many of her colleagues were supportive, Tailleferre struggled with ample condescending comments. As Shapiro states, Tailleferre would have preferred simply to be referred to as a “composer”, not to be qualified as a “female composer” with the clichés attached, such as charm, daintiness and delightfulness (Shapiro 2011, 261).

Tailleferre did not consider herself a feminist, yet she still had to deal with the reality of being a female composer and battling against the 20<sup>th</sup> century stereotypes. Gender equality was a constant struggle, instead of analyzing Germaine's compositions, reviewers would focus their critiques on her appearance or the female characteristics that they could identify in her music. One particularly harsh example of this occurred in 1927. British writer Cecil Gray wrote a review which appeared in his popular 1927 *Survey of Contemporary Music*: “Of Mlle Germaine Tailleferre...Sir, a woman's composing is like a dog's walking on his hind legs. It is not done well, but you are surprised to find it done at all.” (Shapiro 2011, 262).

Regarding her music being conceptualized as “feminine” Tailleferre stated the following during an interview with the New York Times:

but what difference does it make? The essential thing is that it be music. I don't see any reason why I shouldn't write what I feel. If it gives the impression of being feminine, that's fine. I was never tormented by explanations. I tried to do the best I could, but I never asked myself if it was feminine or not. If it is music, it is music. I find that I place myself more among the little masters of the 17th and 18th centuries. I have always been attracted to simple things like that (Mitgang 1982, New York Times).

Throughout her life Germaine maintained a successful musical career but, unfortunately, her personal life was a constant struggle. In 1925 she decided to try her luck in New York City and moved there in hopes of procuring a teaching position (Shapiro 2011, 253). As Shapiro states, ultimately she was hoping to divide her time between France and the New World (Shapiro 2011, 253). Besides having the opportunity to premier her *Concerto pour piano et orchestra* in various concert venues across the east coast, Tailleferre's first venture to the states was unsuccessful and did not result in a teaching position (Shapiro 2011, 254). She briefly returned to France in May 1925 and decided to try her luck again in the States by the fall of 1925 (Shapiro, 2011, 254).

It was during this trip that she met first husband, caricaturist Ralph Barton. Upon first meeting at a party in New York City Ralph offered to drive her home and during the ride proposed marriage; Germaine accepted (Shapiro 2011, 254).

The first year of marriage appeared to be filled with pure bliss. During Christmas in 1926 Tailleferre wrote to her friend Alex Roland-Manuel “For the first time I am terribly happy. Ralph is a great caricaturist, physically attractive, young, intelligent, kind and above all of an angelic simplicity” (Shapiro 2011, 255). Their circle of the artistic elite New York friends would refer to them as the new “Romeo and Juliet” (Shapiro 2011, 255). Among their close circle of friends actor and comedian Charlie Chapman formed a close relationship with Germaine. Chapman was captivated by Tailleferre’s musical talent and even asked her to compose the score for his upcoming film “The Circus”. (Shapiro 2011, 255) Unfortunately his request never came to fruition.

Unfortunately, the relationship between Germaine and Ralph was difficult because of Ralph’s struggle with bipolar disorder. It quickly became clear that he did not support Germaine’s career choices or musical endeavors. In 1927 the couple moved back to Germaine’s homeland Paris France. They had high hopes that a new environment would lift their spirits and cultivate a better marriage. Sadly, the move only seemed to fuel Ralph’s mental illness.

Their marriage came to a horrific end when Germaine joyfully informed Ralph of her pregnancy and Ralph responded by threatening to kill their unborn child. In her memoir Tailleferre stated the following about this incident:

In effect, Barton had become terrible nervous and he had visibly lost all reason. My only duty was to my safety. I hid in the shrubbery, because this place was deserted and there were no neighbors. I had expected no help; I heard shots. I reached in time the



Grand Hotel de Sanary where one of Ralph's friends took me under his protection (Heel 2011, 38).

Thankfully Tailleferre was not shot, but she lost the baby due to trauma and stress. The couple quickly divorced and Germaine never again saw her first husband. Ralph moved back to New York City and committed suicide in 1931 by shooting himself in the head.

The year 1931 also marked the passing of Germaine's beloved mother Marie-Desirée Tailleferre. Shapiro states that Germaine's mother suffered years of debilitating physical torment, but the exact cause of pain is not mentioned (Shapiro 2011, 257).

Germaine was emotionally distraught over her mother's death but was comforted by the fact that her mother was finally able to rest in peace (Shapiro 2011, 257).

Shortly after the death of her mother, Germaine met French lawyer Jean Lageat. The couple welcomed their first and only child, Francoise, in 1931; by 1932 they were married. Sadly, the trend of unsupportive men in Germaine's life continued. Jean Lageat was an abusive alcoholic. He did not support Germaine's career and was known to go around the house splattering ink onto her manuscripts (Shapiro 1994, 17) His abuse also affected Francoise, who was tormented by her father's alcoholic rage (Shapiro 2011, 257). Amazingly, throughout the abuse and inner turmoil Germaine continued to compose and commissioned works for cinema and theatre.

By the 1940s Tailleferre was once again living through a world war. The family moved to the United States in 1942 and took refuge from the Nazi regime in a suburb right outside of Philadelphia (Shapiro 2011, 265). Germaine stated the following:

For an artists to work under these conditions is almost impossible....Two years of experience under German rule have taught me that all expressions of pride, dignity, spirit, aspiration of the human will...can be made only clandestinely....It is a historical truth that the human mind makes its greatest progress under freedom (Shapiro 2011, 265).

Germaine and Francoise were able to move back to France by the spring of 1946, leaving Jean to reside in the states. Upon their arrival back to France, they soon realized that their home was utilized throughout the war as a communication center by the Nazi regime (Shapiro 2011, 266). Many of Germaine's original manuscripts were missing and never again to be found. Germaine's marriage to her estranged husband Jean ended in divorce during 1956, which marked the beginning of Germaine's true independence and the most prolific decades of her career.

It was during this time period that Germaine was able to create two ballets, 3 operas, the Concerto des Vaines Paroles for baritone voice, piano and orchestra, the Concerto for Soprano and Orchestra, the Concertino for Flute, Piano and Orchestra, her Second Piano Concerto, the Concerto for Two Guitars and Orchestra, her Second Sonata for Violin and Piano, the Sonata for Harp, as well as an impressive number of film and television scores. Germaine Tailleferre continued to compose up until a few weeks before her death on November 7<sup>th</sup>, 1983 in Paris. A true 20<sup>th</sup> Century visionary, she left behind a catalogue of treasured compositions. Her strong character and passion for creating pure avant-garde French music will live through her compositions forever.

Through her extensive catalogue of compositions, Germaine Tailleferre clearly made an impact during the 20<sup>th</sup> century compositional landscape. Musicians worldwide

are familiar with her work, yet her compositions to this day are underappreciated. This certainly rings true when discussing her influence in 20<sup>th</sup> century harp literature. Many harpists are only aware of one composition that Tailleferre wrote for solo harp, her *Sonate pour Harpe*.

A true staple of 20<sup>st</sup> century harp literature, the sonata has become one of Tailleferre's most frequently performed works (Schuster 2010, 7). It has been recorded by respected harpists around the world and also utilized in the standard 21<sup>st</sup> century college level harp curriculum. Although the sonata was composed in 1953, at the request of the Spanish harpist Nicanor Zabaleta, it was not published until after Tailleferre's death.

The three contrasting movements – Allegro, Lento, and Perpetuum mobile, showcase Tailleferre's ability to incorporate polyrhythmic devices, vivacity and excitement into her musical compositions and when performed brilliantly will highlight a harpist's technical and musical abilities. Tailleferre's second movement in the sonata proves to be one of the most beautiful compositions for solo harp. The repetitive bass line, simplistic melody, and harmonic structure are reminiscent of Erik Satie's *Gymnopedie*.

With the exception of her *Sonate pour harpe*, many musicians are not aware that Germaine Tailleferre's created other solo harp compositions. Tailleferre's harp sonata is a 20<sup>th</sup> century harp literature gem, but there is no reason that her other compositions for harp should not be given the same respect. Therefore the rest of this document will be devoted to Germaine Tailleferre's rare and undervalued harp repertoire.

## Chapter 2

### Germaine Tailleferre's Obscure Solo Harp Compositions

*Le Petit Livre de Harpe de Madame Tardieu, Dix-huit études pour Harpe*

The first time Germaine Tailleferre was exposed to the harp occurred while she was studying at the Paris Conservatoire. Throughout Germaine's studies the main Professor of Harp was Alphonse Hasselmans, but Germaine became acquainted with the Assistant Professor of Harp, Madame Caroline Luigini-Tardieu. Caroline was the daughter of composer and conductor Alexandre Luigini and a former student of Hasselmans. During the early 20<sup>th</sup> century she was a well-known French harpist and performed in numerous Parisian Orchestras.

Due to Madame Luigini-Tardieu's early exposure to contemporary pieces she was a new music advocate and is responsible for commissioning numerous contemporary pieces for the harp in the 20<sup>th</sup> century. Madame Luigini-Tardieu would never shy away from asking her friends Camille Saint-Saëns, Moritz Moszkowski, Gabriel Pierné, Marcel Tournier and Alphonse Hasselmans to write short works for the harp (classical music now). Many of the new compositions created for Madame Luigini-Tardieu were premiered in her concerts and utilized by her students.

Upon meeting the young composer Germaine Tailleferre, Madame Luigini-Tardieu took it upon herself to show Germaine the harp and demonstrate various compositional techniques (classical music now). Germaine instantly became intrigued and decided to take harp lessons with Madam Luigini-Tardieu (Shapiro 2011, 245). Consequently between 1913-1915 Germaine created several obscure short pieces for the harp which are known collectively as *Le Petit Livre de Harpe de Madame Tardieu - Dix-huit études pour Harpe*.

Robert Shapiro states that Madame Luigini-Tardiue's students utilized these short études for exercises in solfege (Shapiro, 2011, 245). It should be noted that solfege in this instance encompasses all aspects of teaching basic musical skills (Randel 2003, 793). During the late 18<sup>th</sup> century and into the 20<sup>th</sup> century France developed extensive courses of solfege (Randel 2003, 793). Upon further examination, Germaine's 18 études also offer a wealth of technical and musical challenges for the harpist.

During the years that Tailleferre composed the 18 études, her life was significantly altered due to World War I. Between 1914-1918 she left Paris with her mother, sister and niece and relocated to North-Western France. Although Germaine was dealing with horrible life circumstances at the time, it is inspiring to see that her compositional traits and musical voice can be heard throughout the 18 études. It is clear that she utilized the traits of neo-classicism while maintaining her unique musical perspective. After studying the études and analyzing the technique and musical sensitivity necessary to bring the compositions to life, I strongly recommend Tailleferre's eighteen études to the advanced harpist.

Tailleferre's études have the ability to introduce a harpist to early 20<sup>th</sup> century French compositions and the common harmonic structures utilized. All eighteen of Germaine's études contain non-functional chord progressions and incorporate colorful textures. The études also allude to classical forms. For example, Germaine's étude IV is reminiscent of a binary form and incorporates non-functioning chord progressions through measures 20-30. This passage incorporates baroque modified sequencing technique. Rhythmically it works as a sequence but the harmony does not follow the same pattern as the melody, as seen in figure 1.



Figure 1: *Le Petit Livre de Harpe de Madame Tardieu, étude IV* measures 18-31  
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While the études were originally composed for the purpose of developing musicianship skills, they prove to be compositions that can also improve a harpist's overall technique. Although this was not the original intention of Tailleferre, numerous harp techniques are incorporated into the études including directional placing, harmonics, 3-finger arpeggios, 4-finger arpeggios, slides, pedaling and rolled chords. Harp teachers should be aware that these études do not build upon one another. Therefore both students and teachers have the flexibility of learning the études out of order and choosing the ones that will be the most beneficial to their student's personal growth. Musicianship skills

such as phrasing, dynamics, artistic sensitivity and rhythm can be enriched through the études. Many harp students could benefit from learning these études before attempting to perform Gabriel Faure's *Une châtelaine en sa tour*, Op. 110 or Tailleferre's *Sonate pour harpe*.

Although the études are beneficial to harpists, it is evident through successive studies that Germaine was still learning and experimenting with the harp's capabilities. The following examples illustrate common oversights that composers often make when writing for the harp.

Étude No. VIII. Étude No. VIII is beautiful and will challenge a harpist in regard to working on tone quality. For many harpists, producing a rich even and well-rounded tone quality is a constant struggle. There are many ways to go about working on tone production through études, hand exercises and experimenting with multiple fingerings for certain passages. It is a common fact among harpists that one should avoid using the same single finger in a moving line. For example if one were playing an 8-note scale, one would not play the scale entirely with the thumb. In order to assure an even phrase a harpist utilizes all four fingers.

In this étude Tailleferre makes tone quality and phrasing especially hard for the harpist in measures 13-15. In order to maintain a musical line the harpist must divide the treble clef notes between the left and right hand. If one decides to only play the treble clef with the right hand, the melody would be dry and uneven, due to the fact that it would have to be executed consistently by the right hand thumb. The following fingering in figure 2 could avoid this issue.

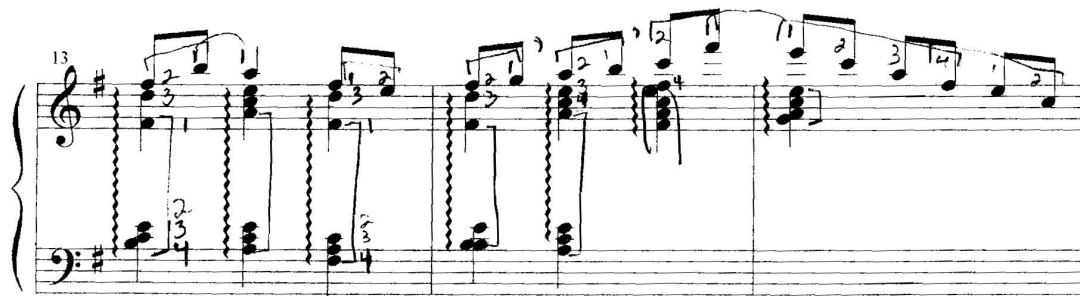


Figure 2: *Le Petit Livre de Harpe de Madame Tardieu, étude VIII measures 13-15.*  
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Étude No. IX & Étude No. XIII. The challenge that a harpist will encounter in étude No. IX and XIII relates to the left hand arpeggios. Many composers are not aware of the spatial challenges that a harpist must contend with and so write pianistic figures assuming that a harp has the same capabilities. In étude No. IX this problem can be found in measures 13-15, see figure 3. In order for a harpist to play every note there is a significant strain between the 3<sup>rd</sup> and 4<sup>th</sup> left hand fingers when reaching for the bass clef f natural down to bass clef g natural. This type of tension in the hand could lead to possible injuries to a harpist's hand.



Figure 3: *Le Petit Livre de Harpe de Madame Tardieu, étude IX measures 13-17.*  
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Another example of this occurs throughout the entire first page of étude No. XIII, see figure 4. Every two measures the harpist's left hand must jump an interval equal to a 10<sup>th</sup> or greater. This is extremely difficult considering the fact that in the measures before the left hand is in constant motion. The large jumps also create unnecessary strain on the left hand between the second and fourth finger.

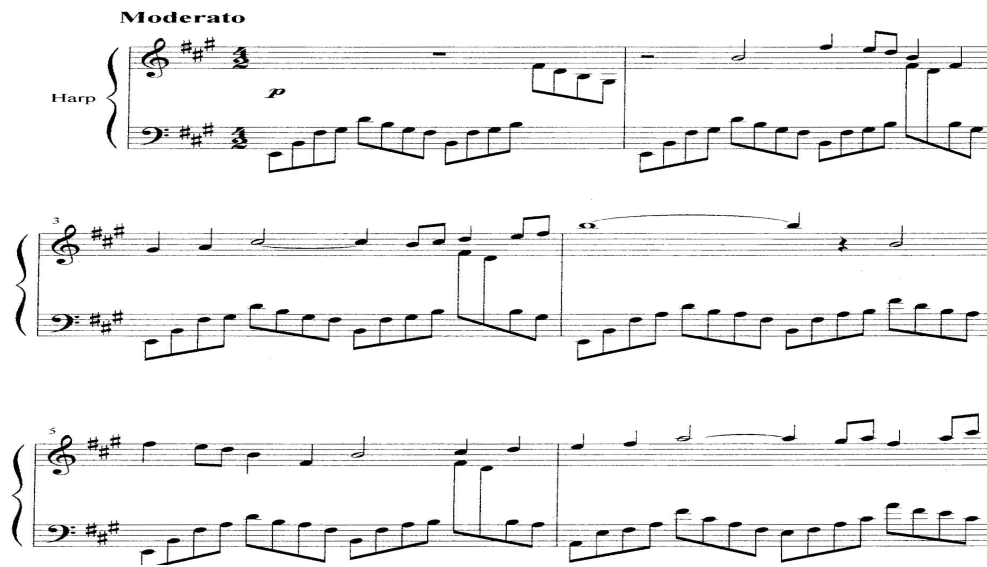


Figure 4: *Le Petit Livre de Harpe de Madame Tardieu, étude XIII measures 1-6.*  
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Étude No. XIV. Throughout this étude the theme presented in the first four measures occurs at both the beginning and end of the piece. A common mistake that occurs in harp compositions relates to directional placing. Directional placing is simply when a harpist places their fingers on the strings in the direction that they are playing. Because the right hand arpeggio over laps with the left hand figure, it is impossible for a harpist to utilize directional placing in the second and third measures of her theme, see

figure 5. This occurs several other times throughout the étude.



Figure 5: *Le Petit Livre de Harpe de Madame Tardieu, étude XIV* measures 1-4.  
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Regardless of any oversights, harpists will easily be able to incorporate a set of the études into their concert repertoire, much the way that harpists currently utilize Wilhelm Posse's *Concert Études*. In order for harpists to gain a better understanding of each étude table 1 can be utilized as it outlines each étude's significant characteristics: key signature, tempo, form, harp techniques utilized and basic musicianship skills practiced.

Table 1: Descriptive analysis of Le Petit Livre de Harpe de Madame Tardieu Dix-huit études pour Harpe, Germaine Tailleferre

ETUDE NUMBER/TITLE	KEY	TEMPO	FORM	HARP TECHNIQUES UTILIZED	BASIC MUSICIANSHIP SKILLS	DATE CREATED
I - Morceau de lecture en forme de menuet (a piece in the menuet form)	A Minor	Same as Traditional Minuet: meter, dance like feel	Minuet: Harmonic structure includes mixture of major and minor modes and non- functional chord progressions; aside from the recurring theme (4 measures) all the other phrases do not have a uniform length	Intervals: 2nds, 4ths, 5ths Tone Quality Directional Placing R.H. Sliding R.H. Octave Jumps L.H. Crossing Under L.H. Rolled Chords	Phrasing Dynamics Rhythmic Skills Concept of pick-up notes	February 2, 1915
II - Modéré	E Major	Modéré (Moderato)	Ternary Form: A ms 1-9, B ms. 10 - 15, A Prime ms. 16-25 Theme in ms. 1-3 repeats in measures 16- 18 but with the pedal point being an octave lower	Intervals: 4ths Tone Quality Melodic Articulation R.H. and L.H. Rolled Chords Directional Placing Accented Notes	Phrasing Dynamics Rhythmical Shift 2 vs. 3	November 2, 1915
III - Pas trop vite	A Natural is the Tonal Center	Pas trop vite (not too fast)	Through Composed:	Tone Quality Arpeggios Pedaling Melodic Articulation Last minute placing (Buzzing)	Dynamics Phrasing	March, 1915
IV- Pas trop lent	B-Flat Major	Pas trop lent (not too slow)	Binary Form: Theme is stated in original key of B-Flat, then gets restated one step down, then one step up – rhythmic shift	Tone Quality L.H. & R.H. Harmonics L.H. Rolled Chords R.H. Articulation Directional Placing R.H. Staccato Pedaling	Dynamics Phrasing Harmonic Analysis	May, 1915
V - Dans les prés (In the Meadows)	Tonal Center of G - eludes to relative 5ths throughout the etude but never resolves	Not Specified	Binary Form: theme stated 1-12 and transformed in 13-22 Chord planing in 8-9	Tone Quality R.H. Rolled Chords L.H. Crossing Under Melodic Articulation Arpeggios Pedaling	Phrasing Rhythmic Skills	May, 1915
VI - à mon petit ami Jean Tardieu (to my little friend Jean Tardieu)	C Major/A Minor	Pas trop vite (not too fast)	Through Composed - shift in key singature starting in measure 20	Tone Quality R.H. Thumb Melody Arpeggios Directional Placing Pedaling enharmonics	Dynamic Creativity Harmonic Analysis Rhythmical Shift 2 vs. 3	January 8, 1914
VII - Pas trop lent	C Major	Pas trop lent (not too slow)	Binary	Tone Quality Pedaling L.H. and R.H. Harmonics R.H. Octaves Directional Placing	Phrasing Dynamic Contrast	Not Indicated

Table 1, continued: Descriptive analysis of Le Petit Livre de Harpe de Madame Tardieu Dix-huit études pour Harpe, Germaine Tailleferre

VIII - Assez lent	E Minor	Assez Lent (Lento)	Through Composed	Tone Quality L.H. and R.H. Rolled Chords Pedaling Directional Placing Intervals: Octaves, 9th, 3rds, 2nds	Phrasing Dynamics Concept of Rallentando and Fermata	Not Indicated
IX - Lent	E Minor is the Tonal Center	Lent (Lento)	Through Composed - ms. 1-6 use parallel 4ths and 5ths	Pedaling Intervals: 5th L.H. and R.H. Rolled Chords Arpeggios Melodic Articulation Harmonics	Phrasing Dynamics Rhythmic Skills	Not Indicated
X - Pas trop vite	F Major	Pas trop vite (not too fast)	Binary	Tone Quality L.H. Intervals: 10th, 5th, 4th, 3rd Directional Placing L.H. Phrasing L.H. and R.H. Rolled Chords L.H. Accents R.H. Jumping Intervals	Phrasing Dynamics Concept of pick-up notes Rhythmic Skills	Not Indicated
XI - Lent	F # Minor	Lent (Lento)	Through Composed	3 note Arpeggios Pedaling Directional Placing R.H. Harmonics L.H. Accents	Phrasing Dynamics Rhythmic Shift 3 vs. 2	Not Indicated
XII - Colin-Maillard (Blindman's Buff)	D Natural is the Tonal Center - Should there be a C sharp??	Not Specified	Binary	L.H. Articulation Directional Placing Pedaling Tone Quality Alberti Bass	Phrasing Dynamic Creativity Harmonic Analysis	November 14, 1913
XIII - Moderato	A Major	Moderato	Through Composed	4 Note Arpeggios Directional Placing Tone Quality L.H. Rolled Chords Pedaling	Phrasing Dynamics Liberties with Tempo	March, 1913
XIV - Lent	G-Flat Major	Lent (Lento)	Binary	4 Note Arpeggios Melodic Articulation in R.H. Thumb Directional Placing (R.H. & L.H. oppsing direction) Pedaling	Phrasing Dynamics Harmonic Analysis	November 30, 1913
XV - à Madame Tardieu en toute sympathie	C Major	Pas trop vite (not too fast)	Binary	Melodic Articulation in R.H. Tone Quality Directional Placing L.H. & R.H. Rolled Chords Pedaling	Phrasing Dynamics Rhythmic Skills	November 3, 1913
XVI	A- Major	Not Specified	Binary	4 Note Arpeggio Directional Placing Melodic Articulation with R.H. Thumb Pedaling	Phrasing Dynamic Creativity	January 25, 1914

Table 1, continued: Descriptive analysis of Le Petit Livre de Harpe de Madame Tardieu Dix-huit études pour Harpe, Germaine Tailleferre

XVII - Ondine	E-Flat Major	Not Specified	Through Composed	L.H. 4 Note Arpeggio L.H. Cross Under L.H. and R.H. 4 note chords Directional Placing Pedaling Tone Quality	Phrasing Dynamic Creativity	Not Indicated
XVIII - Pas trop vite	C-Sharp Minor	Pas trop vite (not too fast)	Through Composed	L.H. Cross Under Directional Placing Pedaling R.H. and L.H. rolled chords	Phrasing Dynamics Rhythmic Skills	February, 1914

### *Sonata alla Scarlatti pour Harpe*

Another obscure composition that Germaine Tailleferre wrote for solo harp is *Sonata alla Scarlatti*. This short composition was written for a theatre production around 1950. There is a version that exists for piano, but the original manuscript was composed for solo harp ([www.classicalmusicnow.com](http://www.classicalmusicnow.com)). In the year 2000, the company Musik Fabrik gained the rights to this piece and published the sonata.

It is evident through the form and the title of the composition that this piece was inspired by the keyboard sonatas of Domenico Scarlatti. Similar to a Scarlatti keyboard sonata, Tailleferre incorporates the classic binary form and utilizes a simple theme throughout the composition. Her half-time meter gives the sonata a light and buoyant feeling in which one could imagine a scene change or dancing taking place during a theater production. Unlike her *18 Études for Harp*, the sonata uses functional chord progressions and has a clear key signature in each section.

Upon hearing the sonata for the first time, listeners will be captivated by its cheerful melody, but soon one will realize that Tailleferre constantly repeats the theme. It is clear that Tailleferre's B section is a variation on the A section composed in F Major. (Based on the fact that the sonata was composed for a theater production, a harpist could easily use this melody as a vamp and finish convincingly at a moment's notice.) Due to the melodic simplicity of her composition, it would be hard to justify placing Tailleferre's *Sonata alla Scarlatti* in a performance program. Therefore I strongly suggest harpists to create their own performance edition.

Although this composition would likely not be incorporated into every harpist's performance repertoire, there are several valid reason for harpists to learn Tailleferre's *Sonata alla Scarlatti*. Harpists could easily utilize this composition for both an étude and

background music purposes. There are several technical skills that a harpist must apply when learning Tailleferre's *Sonata alla Scarlatti* including right hand thumb slides, flat thumb left-hand technique, crossing over and under in the right hand, enharmonics, pedaling and ornamentation.

Due to the degree of technicality required, the composition is suited best for the intermediate to advanced harpists. It could serve as a solid stepping-stone to a Jan Ladislav Dussek sonata or a Scarlatti sonata. The performance edition I created is based on Musik Fabrik's publication and it includes my personal fingerings, dynamics, additional ornamentations and pedal markings. Unfortunately, the publisher of Tailleferre's *Sonata alla Scarlatti* would not allow my performance edition to be included within this document. Therefore I will describe my approach and include several excerpts from my performance edition in the following paragraphs.

When creating my performance edition of Tailleferre's *Sonata alla Scarlatti* there were several important details that needed to be clarified, including fingering, dynamics and pedal markings. None of the details mentioned above were included in the published edition, which gave me the freedom to add my artistic preferences. When deciding on the best fingering for a composition, a harpist must think about phrasing and tone quality. Throughout the composition I avoided using the same finger on a repeated note and incorporated symbols that are similar to breath marks. In solo harp compositions this figure indicates that the harpist should lift his or hand away from the harp. By lifting the hand away from the harp a harpist will not be able to directionally place and will gain improved articulation, which can enhance a phrase. For example in the excerpt below, figure 6, I strategically incorporated the breath marks in certain places to preserve the

light and buoyant quality of the phrase. If the harpist chooses to directionally place instead of using the suggested markings, the phrase would instantly become legato and pesante.

+ = flat thumb

Figure 6: Sonata all Scarlatti measures 20-24, performance edition by Megan Landfair

To further gain clearer articulation I also incorporated the use of a common harp sound effect called *etouffee* from measures 9-17. This technique is often used in solo harp compositions from the baroque and classical periods, and insures that left hand notes will be clear. This happens through a flat left hand technique that muffles the previous sounds. To maintain clean and precise articulation throughout the composition there are several times when right hand notes were moved to the left hand.

When notating the pedals for Tailleferre's *Sonata alla Scarlatti* it was relatively easy to incorporate the markings into the composition. There is only one notation that would be of significant help to harpists who decides to learn this piece. As noted in the example below, figure 7, in measure 24 I incorporated the use of enharmonics.



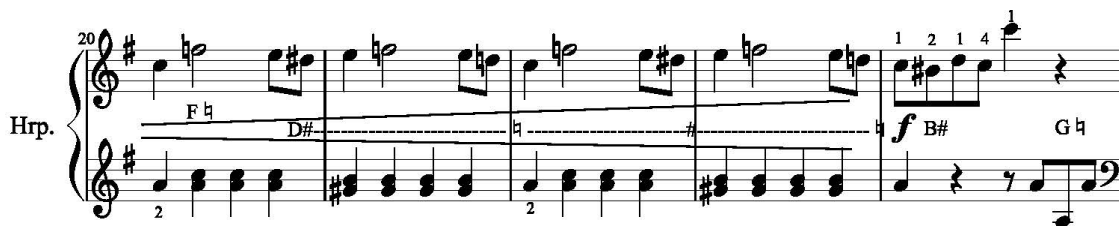


Figure 7: Sonata all Scarlatti measures 20-24, performance edition by Megan Landfair

Due to the harp's unique seven pedals, it is extremely easy for a harpist to utilize enharmonics throughout performances when two notes repeat. In the example above the harpist can simply move the b-pedal to b-sharp, which is an equivalent pitch to c-natural. This will insure that the line of the phrase will stay intact and not be interrupted by awkward fingering.

Throughout my edition, when I utilized additional ornamentation and dynamic markings, I insured that they were reminiscent of Domenico Scarlatti's keyboard sonatas. While researching different ornamentation possibilities it was interesting to discover that Scarlatti never used a comprehensive ornamentation guide for performers to follow (Kirkpatrick, 365). Kirkpatrick states that for Scarlatti's music, or for that matter for any of the Italian keyboard music of his time, there is available no such body of information concerning the execution of ornaments as can be found in the treatises and manuals of the French school and its imitators (Kirkpatrick, 365). There is no information available to prove that Scarlatti intended his trills and appoggiaturas to be performed differently from the common practices of the time (Kirkpatrick, 366). For this reason Kirkpatrick states that he adopted the method and terminology of the best and most representative of all mid-eighteenth-century treatises dealing with ornamentation, C.P.E. Bach's *Versuch* (Kirkpatrick, 366.)

If a harpist decides to create their own performance edition of Tailleferre's *Sonata alla Scarlatti* the following should be taken into consideration:

- All ornamentation should begin on the beat (Kirkpatrick, 367). This includes appoggiaturas and trills.
- The short appoggiatura is generally applicable to fast notes, to triplets or other notes intended to retain their notated rhythmic identity (Kirkpatrick 369).
- The long appoggiatura is generally applicable to notes divisible by two or three (Kirkpatrick, 372).
- Trills begin with the upper auxiliary note (Kirkpatrick, 379)
- The duration and speed of the trills are subject to the taste of the player and the rhythmic values of their written-out examples were not to be taken literally (Kirkpatrick, 390).

By following Kirkpatrick's method, I was able to incorporate ornamentation in my performance edition that reflects Scarlatti's aesthetics. Figure 8 demonstrates how I incorporated ornamentation into the repeating A section.

Hrp.

49

54

*f* C#

*Figure 8: Sonata all Scarlatti measures 49-57, performance edition by Megan Landfair*

### Chapter 3

#### *Concertino pour Harpe and Orchestre*

Although there has been an ongoing debate amongst scholars about Germaine Tailleferre's complete compositional catalogue, at this point in time there are nine concertos in existence that she composed. The majority are piano concertos, but harpists are fortunate to have one of the nine specifically created for the harp. Unfortunately, Tailleferre's *Concertino pour Harpe and Orchestre* is not commonly known amongst harpists or considered standard 20<sup>th</sup> century harp repertoire. This chapter will explore the historical context of Tailleferre's *Concertino pour Harpe and Orchestre*, the composition's musical framework and examine the numerous discrepancies between the published editions and urtext.

Tailleferre's *Concertino pour Harpe and Orchestre* was completed in 1927. At this point in Germaine's life she was newly married to the famous New York City caricaturist Ralph Barton. Their relationship started as a whirlwind romance and led to marriage in 1926. Sadly their marriage quickly took a downward spiral due to Barton's depression. Tension also occurred due to the fact that Barton made it obvious that he did not approve of Germaine's being a composer. Despite his attitude towards Tailleferre's career, she dedicated her *Concertino pour Harpe and Orchestre* to Ralph. As Shapiro mentions, Barton was presumably appreciate of his wife's achievement because he designed the cover of the concerto's printed edition, with the whimsy that otherwise characterizes his superb graphic work (Shapiro 2011, 256).

In 1927 the couple decided to move to Paris hoping that a new environment would lift their spirits and cultivate a better marriage. Although there is no evidence directly linking this statement, one might assume that Tailleferre dedicated this joyful and

optimistic concerto to her husband Ralph, with the hope that her marriage could be salvaged. Unfortunately it is rumored that during the night of the concerto's premier, performed by harpist Marcel Grandjany and the Boston Symphony under the direction of Serge Koussevitzky, Barton was seen yelling at Germaine stating that he did not want to be known as Mr. Tailleferre (Shapiro 1994, 14).

Despite the tense situation that occurred the night of the concerto's premier, one contemporary critic wrote the following positive review:

Tailleferre remains faithful to the subtle harmonies that bathe in a clearly debussyan orchestral light. We find there her slightly mocking mischievousness, her lively grace and also this modern illogicality, that makes her associate the most daring dissonances with the most classical wisdom. The work is not perhaps among the most original of G. Tailleferre; it nevertheless marks a very sensitive progress in orchestration. Clearer, more balanced and smoother than ever in the instrumentations, particularly for the harp (Shapiro 2011, 256).

Tailleferre's *Concertino pour Harp and Orchestra* is scored for 2 flutes, clarinet, 2 horns, trumpet, percussion and a string section including double bass. The concerto is in the standard three movements with the first movement being Allegretto, the second Lento and third Rondo. Throughout the entire concerto it is evident that Tailleferre is trying to break away from 19<sup>th</sup> century conventions of harmony and texture while at the same time alluding to classical forms and phrase structure.

After analytical review, it is evident that the first movement resembles a sonata form and includes a cadenza. Compared to the 19<sup>th</sup> century sonata form there are few striking differences. Similar to the cadenzas of the 19<sup>th</sup> century, Germaine decided to write

out every note for the performer, but the placement of the cadenza occurs before the recapitulation. It was a common trait in the 19<sup>th</sup> century concerto that the cadenza was often placed after the full recapitulation and followed by a brief coda (Grove Music Online). Furthermore in the recapitulation, Tailleferre never re-introduces the second theme and utilizes an entirely new closing theme. Therefore the form of the first movement appears as follows in figure 9:

Exposition:

<b>Theme 1</b>	<b>Transition</b>	<b>Theme 2</b>	<b>Closing Theme</b>	<b>Development</b>	<b>Cadenza</b>
ms. 1-38	ms. 39-44	ms. 45-71	ms. 72-89	ms. 90-146	ms. 147-169

Recapitulation:

<b>Theme 1</b>	<b>Transition</b>	<b>Closing Theme</b>
ms. 170-189	ms. 190-195	ms. 196 - end

*Figure 9: First Movement Form of Germaine Tailleferre's Concertino pour Harpe and Orchestre*

Tailleferre's second movement, Lento, is a ternary form with an overall ABA thematic design. The first lyrical A section is brought out by the flute and occurs from measures 2-8. While the flute is bringing out the A theme the harpist gives support with eerie underlying bisbigliandos. Tailleferre signals the start of the B section, measures 9-21, by rhythmically utilizing quarter notes in the harp for the first time throughout the movement. The harpist supports the development of the B section by playing eighth-note glissandos to help build tension that fails to resolve but rather achieve static harmony. By measure 22, the A theme returns in the clarinet and is followed by a brief coda.

In the third movement, Tailleferre utilized a textbook rondo form, ABACABA. The third movement is the most traditional due to its constant tonal center of F major and

firm rondo form. Interestingly for the C section Tailleferre composed a fugue based on the theme of the movement, a likely homage to the 18<sup>th</sup> century baroque composers. Figure 10 illustrates the 3<sup>rd</sup> movement:

<b>A</b>	<b>B</b>	<b>A'</b>	<b>C</b>	<b>A''</b>	<b>B'</b>	<b>A'''</b>
ms. 1-37	ms. 38-51	ms. 52 – 98	ms. 99-175	ms. 176-212	ms. 213- 226	ms. 227-264

*Figure 10: Third Movement Form of Germaine Tailleferre's Concertino pour Harpe and Orchestre*

Throughout the concerto there are numerous examples of how Tailleferre incorporated 20<sup>th</sup> century conventions of harmony and texture. Interspersed throughout all three movements are examples of non-functional chord progressions. Tailleferre constantly shied away from using standard forms of harmony, such as authentic and deceptive cadences. If she did incorporate them into the concerto there is always a slight difference in the harmonic color that made the composition unique.

Texturally Tailleferre's *Concertino pour Harpe and Orchestre* has common 20<sup>th</sup> century characteristics. Unlike harp concertos that were composed in the 19<sup>th</sup> century, the harp is not predominantly featured as the solo instrument. The concerto gives the impression that perhaps Tailleferre was concerned with creating an even, clear and bright blend between the harp and orchestra. If this was her intent, it was superbly achieved which gives the concerto an overall atmospheric feel. The harpist must be technically brilliant and musically adept to perform this concerto but due to its atmospheric characteristic, it lacks the immediate virtuosic effect that other harp concertos offer to audiences.

Throughout all 3 movements, Tailleferre's instrumentation never drowns out the harp but rather incorporates the harp part with the entire orchestra. For example in the first

movement, the harp is not showcased with the melody until the second theme. At the same time the harp is providing underlying musical textures that add to the beauty of the first theme. Tailleferre is constantly shifting the meter between three and six which gives the first movement a feeling of forward motion. One aspect of this movement that helps to remind the listener that this is indeed a harp concerto is the distinctive harp cadenza. It is also interesting to note that throughout the first movement the similarities of her melodic lines are reminiscent of her mentor, Maurice Ravel.

In the second movement the harp is utilized as accompaniment to the flute and is not showcased until the return of the A section. The second movement starts similarly to the first, with the main theme being presented by the flute. The strings quietly murmur in the background, which adds to the unique timbre of the harp throughout the movement. Tailleferre incorporates the common harp techniques of harmonics and glissandos to intensify the movement's eerie quality.

In the third movement the harpist finally gets a chance to shine. Right away the harpist begins alone with a quick brilliant glissando and introduces the joyous melodic theme that is woven throughout the movement. At this time the orchestra continues to accompany the rapid 16<sup>th</sup> note figures and is not predominantly featured until the C section. It is interesting to note that throughout the C section Tailleferre highlighted all the instruments of the ensemble while the harpist is able to take a break and prepare for the return of the A section. Tailleferre changes the color and mood of the third movement by incorporating the use of the snare drum and syncopated rhythm, which is reminiscent of composer Igor Stravinsky.



Throughout the 20<sup>th</sup> and 21<sup>st</sup> centuries, Germaine's *Concertino pour Harpe and Orchestre* was only professionally recorded twice. Once in 1970 by world-renowned harpist, Nicanor Zabaleta. He recorded the concerto with Paris's Orchestre National de l'ORTF for the Deutsche Grammophon label. It was again recorded in 1992 by esteemed harpist Gillian Benet Sella with the San Francisco based Women's Philharmonic. Upon listening to both recordings it is interesting to note that there is a drastic differences in the first movement cadenzas.

Since 1927 there have been two published versions of Tailleferre's *Concertino pour Harpe and Orchestre*. The score was originally published in 1928 by Heugel & Cie which in today's age is more commonly referred to as Alphonse Leduc. They published a full score that includes the harp part with the orchestra parts and also a separate version that includes the harp part and a piano reduction of the orchestral parts. At a later date Lyra Music Company and International Music Service created a copy of Heuguel's harp and piano reduction that is now currently the only published version being sold. Unfortunately upon closer inspection there are numerous differences in the harp part between the full score and piano reeducation.

For the purpose of clarity there was a large effort to receive a copy of the concerto's full urtext from Alphonse Leduc. Unfortunately this was not an option, but a copy of the original cadenza was obtained from harpist Gillian Benet Sella who received it in 1992 from Alphonse Leduc. Due to this obstacle one cannot fully understand which inconstancies are correct. However, it is important to realize that there are differences and each harpist should determine which edition best fits his or her artistic ideal. Therefore a list of each discrepancy is highlighted below in table 2.

***First Movement – Allegretto***

MEASURE NUMBER	FULL SCORE	PIANO REDUCTION
6	L.H. notes written rhythmically as quarter notes	L.H. notes written rhythmically as eighth notes
11	L.H. notes beat 5 has no note	L.H. notes beat 5 is an F natural
23 -24	Dynamic markings for measure 23 – decrescendo, measure 24 mezzo piano	No dynamic markings in measures 23 and 24
27-28	No dynamic markings in measures 27 and 28	There is a crescendo throughout measures 27 and 28
35	No dynamic marking	Dynamic marking is Forte
42	A decrescendo is indicated	No dynamic marking
56 - 59	R.H. notes should be performed an octave higher, 8va indicated	R.H. notes should be played where written, no 8va indicated
76	Ritardondo indicated	No ritardondo indicated
82	L.H. D note no harmonic indicated and it is placed on beat 4	L.H. D note harmonic indicated and it is placed on beat 5
105-108	Crescendo indicated	No crescendo Indicated
129-131	R.H. notes are in a continuous 16 <sup>th</sup> note pattern while octave figures bring out the main melody	R.H. notes are in eighth note figures that bring out the melody
130-132	Crescendo indicated	No crescendo indicated
133-136	Glissandos are shown in an up and down pattern	Glissandos are shown only in a downward pattern
149	Notes indicate that a D-flat should be performed in the arpeggio	Notes indicate that no D notes should be performed in arpeggio
153	L.H. chord is D-natural, A-flat, C-natural	L.H. chord is E-natural, A-flat, B-natural
159	R.H. E-note indicated on first beat of measure	R.H. no note indicated on first beat of measure

160-161	L.H. is written out as 16 <sup>th</sup> notes	L.H. is written out as 32 <sup>nd</sup> notes
161	R.H. triplets is indicated 8va	R.H. triplets are to be played were written
162-164	Complete different notes from the piano reeducation, please see critical edition of cadenza	Complete different notes from the full score, please see critical edition of cadenza
177	L.H. notes written rhythmically as quarter notes	L.H. notes written rhythmically as eight notes

### ***Second Movement – Lento***

MEASURE NUMBER	FULL SCORE	PIANO REDUCTION
3	Dynamic marking of pianissimo is indicated	No dynamics indicated
11-12	Crescendo indicated in measure 11, decrescendo indicated in measure 12	No dynamics indicated
13	Dynamic marking of pianissimo indicated	No dynamic indicated
17	The a-natural in R.H. is indicated to be played as a harmonic	The a-natural in R.H. is indicated not to be a harmonic
20	Glissandos are indicated to go in an up and downward motion	Glissandos are indicated to only go in a downward motion
25	Dynamic indicated is mezzo-piano	No dynamic indicated
33	Dynamic indicated is pianissississimo	Dynamic indicated is pianissimo

### ***Third Movement – Rondo***

MEASURE NUMBER	FULL SCORE	PIANO REDUCTION
1	No dynamic indicated	Dynamic indicated is mezzo forte
9	No dynamic indicated	Dynamic indicated is forte

22	No dynamic indicated	Dynamic indicated is mezzo piano
34	Notes on first beat are as follows: R.H. f, L.H. g	Notes on first beat are as follows: in R.H. c and f, Notes in L.H. f and a
36	Notes in R.H. are a, b-flat, c	Notes in R.H. are octave a, b-flat, c
83	Crescendo indicated	No crescendo indicated
93	etouffez indicated	No markings indicated
139	In L.H. a middle C note is indicated to be played on every beat using the P.D.L.T. effect	There are no notes indicated in the L.H.
150-153	Crescendo indicated	No crescendo indicated
175	Fermata is indicated on the C above middle C after the glissando	No fermata is indicated on the C above middle C after the glissando
176	There is an accent on the downbeat	No accent is indicated on the downbeat
189	Notes in R.H. are a, b-flat, c	Notes in R.H. are octave a, b-flat, c
244	Dynamic marking of pianissimo is indicated	No dynamic marking is indicated
249-254	Crescendo indicated throughout the measures	No crescendo indicated

*Table 2: Comparison chart of Germaine Tailleferre's Concertino pour Harpe et Orchestre full score vs. piano reduction.*

Although there are many inconsistencies among the two scores, one section that was important to clarify for harpists is the first movement's cadenza. Because the urtext for the first movement cadenza was obtained, it was possible to create a critical edition of Tailleferre's cadenza. One is able to quickly see the differences and similarities among the parts. It is also evident that the full score's cadenza perfectly matches the urtext. For the

harpist's convenience the following critical edition displayed in figure 11 includes the cadenza from the full score/urtext and piano reduction.



Musical score for measures 5 and 6. The score is written for two staves (treble and bass clef). Measure 5 is marked with a bracket and the label "FS" (Forced Staccato). Measure 6 is marked with a bracket and the label "PR" (Piano). Both measures feature a piano (p) dynamic and an 8va (octave up) marking. The notation includes various note values, rests, and articulation marks.

Musical score for measures 7 and 8. The score is written for two staves (treble and bass clef). Measure 7 is marked with a bracket and the label "FS" (Forced Staccato). Measure 8 is marked with a bracket and the label "PR" (Piano). Both measures feature a piano (p) dynamic and an 8va (octave up) marking. The notation includes various note values, rests, and articulation marks.

6  $\delta va$   $pp$  PR

7  $\delta va$  PR

8  $\delta va$  PR

9  $\delta va$  PR





This musical score is divided into two systems, each containing two staves. The notation is highly chromatic and includes various musical symbols such as accents, slurs, and dynamic markings.

**System 1 (Left):**

- Staff 1 (Left):** Features a melodic line with several accents (^) and slurs. It includes a section marked **FS** (Fortissimo) and another marked **PR** (Pianissimo).
- Staff 2 (Left):** Continues the melodic development with complex chromaticism and slurs.
- Staff 3 (Right):** Similar to the first staff, it contains melodic lines with accents and slurs, including a **PR** marking.
- Staff 4 (Right):** Continues the melodic development with complex chromaticism and slurs.

**System 2 (Right):**

- Staff 1 (Left):** Features a melodic line with accents and slurs. It includes a section marked **FS** and another marked **PR**.
- Staff 2 (Left):** Continues the melodic development with complex chromaticism and slurs.
- Staff 3 (Right):** Similar to the first staff, it contains melodic lines with accents and slurs, including a **PR** marking.
- Staff 4 (Right):** Continues the melodic development with complex chromaticism and slurs.

The score is characterized by its intricate chromatic patterns and the use of dynamic markings to guide the performer's expression.

13

*p*

*f*

14

*ff*

FS

PR

15

*p*

16

*p*

FS

PR

Musical score system 1, measures 15-16. The system consists of two staves. The upper staff is marked *8va* and contains a melodic line with eighth notes and slurs. The lower staff contains a bass line with eighth notes and slurs. A bracket labeled *FS* spans the first measure of both staves. A bracket labeled *PR* spans the second measure of both staves. The measure number *16* is written below the lower staff.

Musical score system 2, measures 17-19. The system consists of two staves. The upper staff is marked *8va* and contains a melodic line with eighth notes and slurs. The lower staff contains a bass line with eighth notes and slurs. A bracket labeled *FS* spans the first measure of both staves. A bracket labeled *PR* spans the second measure of both staves. The measure number *17* is written below the lower staff. The lower staff includes the marking *pp subito*.

Musical score for measures 18-20. The score is written for two staves. Measure 18 is marked *p* (piano) and *8va* (octave up). Measures 19 and 20 are marked *8va*. The notation includes various note values and rests, with some notes marked with a blue '7' indicating a seventh. A bracket labeled *FS* (Fortissimo) spans measures 19 and 20. A bracket labeled *PR* (Pianissimo) spans measures 18 and 19.

Musical score for measures 21-22. The score is written for two staves. Measure 21 is marked *FS* (Fortissimo). Measure 22 is marked *FS*. The notation includes various note values and rests, with some notes marked with a blue '7' indicating a seventh. A bracket labeled *FS* spans measures 21 and 22.

Musical score for measures 20-21. The score is written for two staves. Measure 20 is marked *p* (piano). Measure 21 is marked *mp* (mezzo-piano). The notation includes various note values and rests, with some notes marked with a blue '7' indicating a seventh. A bracket labeled *PR* (Pianissimo) spans measures 20 and 21.

22

FS

*p*

PR

48

23

FS

22

PR

24

FS

*pp*

Rall

23

PR

poco rit.

## Chapter 4

### Summary & Conclusion

Throughout her lifetime Germaine Tailleferre achieved a lasting legacy. She was able to make the impossible possible and opened many doors for female composers living in the 20<sup>th</sup> century. She was a strong woman who survived a tough childhood, two world wars, the great depression, and two dysfunctional marriages. She mastered numerous musical genres composing over 200 works. Creating for more than a half century after the height of Les Six.

It is hard to pinpoint exactly why Tailleferre's harp compositions discussed in previous chapters have been neglected. The obvious reason for both the *Le Petit Livre de Harpe de Madame Tardieu*, *Dix-huit études pour Harpe* and *Sonata alla Scarlatti pour Harpe* would pertain to the fact that both compositions were only been published in the early 21<sup>st</sup> century. Both pieces have much to offer and should be common knowledge amongst harpists.

Harp teachers will be able to utilize Tailleferre's *Le Petit Livre de Harpe de Madame Tardieu*, *Dix-huit études pour Harpe* for introducing the French musical genre. Although the études were not originally intended to improve a harpist's technique, it's evident that all eighteen études utilize harp techniques that have the ability to improve a harpist's overall technique. Additionally, Tailleferre's études offer harpists an opportunity to refine their musicality. One common thread that is evident in each études is the need to constantly be aware of the musical phrase, which in turn makes a harpist be aware of his or her tone quality.



Harp teachers could easily use Tailleferre's *Sonata alla Scarlatti* as an etude that will enrich their student's performance repertoire. It would be a great piece for harpists to learn for future situations where they have to stop convincingly at a moments notice, for example during a wedding ceremony. If harpists wanted take this piece one step further like I did, they could create their own performance edition and explore various ornamentation options.

Unfortunately it is harder to determine exactly why Tailleferre's *Concertino pour Harpe and Orchestre* is rarely performed, both the full score and piano reduction were published in 1928. One contributing factor could pertain to the fact that the harp concerto does not highlight the virtuosic capabilities of the performer. Although there is a brilliant cadenza in the first movement and the harp is highlighted in the third movement, Tailleferre's harp concerto does not fluctuate enough between soloist and orchestra. Throughout the entire concerto, the harp works with the orchestra. It could be viewed more as a team effort versus a performer being showcased. Due to the fact that it is rare for an orchestra to invite a harpist for a concerto performance, harpists often choose more virtuosic repertoire.

Another contributing cause to the neglect of Tailleferre's harp concerto is the fact that many harpists are not aware of the concerto's existence. Throughout my research, colloques made it evident that this was an unfamiliar piece in harp literature. All were aware of Tailleferre's *Sonate pour Harpe* but when the concerto was mentioned the same confused look was received. In the future one can hope that the harp concerto will be more relevant.

Germaine Tailleferre's *Concertino pour Harpe and Orchestre* deserves to be heard in concert frequently. Personally I believe that her concerto is a 20<sup>th</sup> century neo-classical masterpiece. It utilized the harp in a new way by incorporating spirited solo passages and perfectly balanced moments between the harp and orchestra that juxtaposes other harp concertos composed in the 19<sup>th</sup> and 20<sup>th</sup> centuries. Throughout the concerto the orchestration is superb. Tailleferre was able to invoke an array of emotions through the instrumentation, while at the same time balancing the timbre of the solo harp.

The main intent of this document was to bring awareness to Germaine Tailleferre's obscure harp compositions. Although this document is a good starting point, future plans include publishing articles in both the World Harp Congress Review and the American Harp Society Journal, performing the compositions regularly throughout my career, and creating a CD that will feature Tailleferre's complete harp compositions. Through this effort it would be my hope that Tailleferre's *Le Petit Livre de Harpe de Madame Tardieu*, *Dix-huit études pour Harpe*, *Sonata alla Scarlatti pour Harpe* and *Concertino pour Harpe and Orchestre* become standard 20<sup>th</sup> century harp repertoire.

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